



AROUND THE WORLD

Vol.2

No.2

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"HENRY VIII" MAKING

BOX OFFICE HISTORY

When bluff King Henry VIII was making history back in the 16th century, it probably never occurred to him that a picture based on his life would make history of another kind in the 20th century. But that's precisely what "The Private Life of Henry VIII" is doing - making box office history.

With Mr. Kelly personally on the spot, the world premiere of the picture at the Lord Byron Theatre in Paris turned out to be an unqualified triumph for all concerned. Press dispatches cabled to all parts of the world emphasized that it out-rivalled the most brilliant Hollywood opening. The distinguished first night audience consisted of stage and screen stars as well as political and society notables, including such bigwigs as Princess Louise, sister of King George, the British and American Ambassadors, and Charles Laughton, star of the production.

The fact that London's outstanding picture was making its world debut in Paris gave added zest and importance to the opening. Critics vied with one another in hurling superlatives at the film, the public stormed the box office, and all records for receipts and attendance were broken during the first week's showing. The entire campaign reflects great credit on our Paris office, particularly Messrs. Leclere and Melnitz, who handled the publicity and exploitation details.

In the United States, the first public showing was in Boston, at Keith's Memorial Theatre, and here, too, the picture was ushered in with a typical "Hollywood opening," following one of the most elaborate exploitation campaigns in local history. Among the group of newspaper people who made a special trip to Boston to cover the event was R.H. Machell, American drama critic for the London Telegraph.

As a result of all the advance publicity, public interest in New York was at fever heat when the film opened at the Music Hall Theatre - largest in the world - on Columbus Day, Oct. 12. It is sufficient to say that the police had to be called to handle the crowds, and that the first day's receipts established a new record for the house, to emphasize the tremendous reception accorded the production. Incidentally, the Music Hall paid United Artists the highest film rental in its history for "The Private Life of Henry VIII." New York critics - conceded to be the hardest-boiled bunch of reviewers to be found anywhere - lavished unstinting praise on the picture. "Liberty," national weekly, awarded it 4 stars. And throughout the country - from coast to coast - this English film has aroused a furor of discussion. The promise that it

would be hailed as one of the greatest pictures produced in the last five years has been more than fulfilled.

In a memorandum to the writer, Mr. Kelly makes an excellent suggestion, which we hasten to pass on to all offices, namely, that the premiere of this picture in every territory should be a gala event. Invite the British and American Ambassadors and Consul-Generals, representatives of the local government, stage, screen and society notables, etc. In other words, surround the picture with all the hullabaloo and fanfare usually accorded a striking screen achievement - which is precisely what "The Private Life of Henry VIII" is!

Exploitation Highlights

Here are the highlights of the New York and Boston campaigns on "The Private Life of Henry VIII."

1. Tieup with every British and Canadian club in New York.
2. History department heads in schools and colleges cooperated in calling attention of the student bodies to the picture.
3. Three advance screenings were held; one for representatives of 600 Women's Clubs, National Council of History Teachers, and other organizations. Ten thousand post cards, carrying endorsement by group secretary were mailed out to individual members. Another screening for magazine and motion picture editors and critics. A third screening was held for drama critics and editors, prominent columnists and radio news commentators.
4. Tieup with Liggett chain of drug stores, resulting in window displays of the special 40x60 poster.
5. Tieup with book stores, featuring displays of the Francis Hackett edition of Henry's biography.
6. Clever, humorous slant was carried out in newspaper ads. The entertainment angle was stressed and the historical feature was not emphasized too strongly.
7. Guessing contest in newspaper. Contest consisted of running a cut of a number of persons wearing beards, including one of Charles Laughton. Free tickets to those correctly identifying all the beard wearers. (see pressbook)
8. Boston Post ran a full page illustrated feature story on "World's Most Notorious Lovers" which carried photo from the picture with full publicity credit.

ARGENTINE ACADEMY OF FINE ARTS

HONORS DISNEY WITH DIPLOMA

Walt Disney has just been awarded a diploma of honor by the Academy of Fine Arts in Buenos Aires, in recognition of his film cartoons, according to word received from Guy P. Morgan, general manager for United Artists in Argentina. This is the second foreign honor of a similar nature that has been bestowed upon Disney. On February 20, 1933, the National Academy of Arts and Letters in Havana, Cuba, also awarded him a diploma.

Sponsorship of the idea of thus honoring Disney in Argentina was assumed by "Critica," leading afternoon paper of Buenos Aires, which has devoted considerable space during the past few months, both in its editorial and news columns, to comments and stories on the Disney cartoons, as well as to the Mickey Mouse puzzle contest, in which thousands of readers throughout Argentina participated. Besides containing the signatures of the director of the Academy of Fine Arts and all the professors, the diploma includes the signatures of over 1,000 graduates, many now noted artists in Argentina.

Mr. Morgan, who arrives in New York for Home Office conferences some time in November, is bringing the Disney diploma with him. It will be forwarded to Hollywood and there formally presented to the creator of Mickey Mouse and the Silly Symphonies by the Argentine Consul-General in Los Angeles.

The idea of obtaining some official award for Disney in foreign countries was first suggested by the Home Office last December. Mr. Weiner in Cuba, and Mr. Morgan in Argentina deserve a world of credit for the intelligent, skillful and diplomatic strategy they displayed in obtaining the awards. Our other offices ought to get busy and see what they can do for Mr. Disney in their territories.

"SILLY" ADVERTISED OVER

FEATURE IN AUSTRALIA

For the first time in the history of show business in Australia, a "short" was advertised over a feature picture when the Sydney Sun carried a four-column ad on Walt Disney's Silly Symphony, "Father Noah's Ark." Practically the entire space was taken up by a large illustration from the Disney subject, only a small portion being devoted to the feature. All Sydney newspapers, including the very conservative Sydney Morning Herald, devoted considerable space to reviewing "Father Noah's Ark," which they hailed as the ultimate in screen entertainment. O.K. Cecil Marks!

"THE WIZARD OF OZ" WILL

BE GOLDWYN PRODUCTION

"The Wizard of Oz" is to be made into a screen musical extravaganza by Samuel Goldwyn, for release by United Artists. As a book, it has been the greatest juvenile best-seller in the history of American literature since its publication in 1900. 800,000 copies have been sold and its popularity continues at the rate of 50,000 a year. It was written by Frank Baum, with illustrations by W.W. Denslow.

As a musical comedy that made Fred Stone and the late Dave Montgomery famous, it ran for eight years without missing a single performance. The Tin Woodsman in search of a heart was played by Montgomery; the Scarecrow looking for brains was Fred Stone. After the run ended, a sequel appeared in "The Tik-Tok Man of Oz" that ran for three years. The characters are on the air on a weekly broadcast and serve as the heroes of a comic strip. Goldwyn bought the book and the play rights to "The Wizard of Oz" from Frank Baum, the son of the author. The elder Baum died in 1919. Baum has been continuing the series that his father created, turning out an annual sequel to "The strange adventures in the wonderful land of Oz."

Preparations for the picture are going forward at once. It will be an all-star special production, separate and apart from Goldwyn's regular schedule. A new score will enliven the story; the fantasy will probably be done in full natural color. In avoiding any effort at the spectacular, Goldwyn hopes to make his picture "an intimate fantasy." No decision has yet been made as to the cast.

CANTOR TO MAKE SECOND SCREEN

COMEDY BEFORE LONDON VISIT

Eddie Cantor is going to England in the Spring. It will be his first visit to London in nine years. Mama Ida and the five Cantor girls are going with him. Eddie expects to be in London for the English premiere of "Roman Scandals." But before he can get away for the trip, he will have to make another Goldwyn screen comedy, which Arthur Sheekman and Nat Perrin are now writing. In it Eddie will be seen as a lusty-voiced but weak-kneed leader of a pirate gang on the Spanish Main.

"THE BOWERY" NATION-WIDE HIT:

BREAKS RIVOLI'S 3-YEAR RECORD

North, East, South and West - from the rock-bound shores of Maine to the sunny strands of California - "The Bowery," first of the 20th Century productions, is smashing records and shooting box office figures sky-high. The world premiere at the Rivoli Theatre, on Broadway, was the tip-off that the picture would roll up sensational grosses, because it broke all records in receipts and attendance for three years at this house. Incidentally, it is the first picture, since last May, to play four solid weeks at the Rivoli. Aside from its hilarious entertainment, "The Bowery" lends itself to a wealth of exploitation, and full advantage was taken of the many showmanship angles. In Hollywood and in New York, gigantic "Bowery Balls," attended by a host of celebrities, as well as by the general public, dressed in the old-time Bowery costumes, served to call nation-wide attention to the production. To capitalize on this national publicity, the picture was simultaneously released in approximately 176 theatres, and the glowing reports coming in to Home Office reflect the extraordinary business it is doing in all sections of the country. A B.O. knockout, if ever there was one!

"EMPEROR JONES" A

REIGNING SENSATION

No company ever had as many big hits, one right after the other, as United Artists has this season. "The Masquerader" - "Bitter Sweet" - "Emperor Jones" - "The Bowery" - "The Private Life of Henry VIII" are a few that have already demonstrated that they pack a box office wallop.

And what a wallop "Emperor Jones" is displaying! Generally released ahead of "The Bowery," this Krimsy-Cochran production has been piling up healthy grosses and in some spots establishing a few records on its own account. Critics have even come out publicly with the statement that Paul Robeson's portrayal is on par with that of Laughton's characterization in "Henry VIII."

At the Rivoli Theatre, where it preceded "The Bowery," the picture on the opening day, topped the first day's receipts of "I Cover the Waterfront" by over four hundred dollars. In Harlem, the negro section of New York, and other parts of the country predominately colored, the picture has been enthusiastically received. There were some objections to the word, "nigger," in the dialogue, so this was eliminated. But the colored people are mighty proud of Robeson, feeling that he has shown in this picture that the art of acting is not a white race monopoly.

"THE BOWERY" EXPLOITATION

The simultaneous release of "The Bowery" in key theatres thru-out the country brought out a flood of practical exploitation ideas. A detailed account of the New York campaign, with illustrations, has been included in a separate mimeographed bulletin sent to all offices. We list below some of the out-of-town stunts.

1. Twelve old-time autos were paraded thru the streets with banners reading: "We are on our way to THE BOWERY at the Grand Theatre."
2. A huge lighted candle was placed in the lobby of theatre day before the opening. Large cards announced contest offering prizes to persons guessing nearest to number of hours and minutes candle would burn.
3. Tieup with a brewery, which erected a complete bar in lobby of theatre, and served free lunch and beer.
4. Tieup with Syracuse University. Cash prizes offered students for best Bowery costume. Contestants all marched thru streets to theatre where final awards were made.
5. 20,000 circulars were dropped from an aeroplane over crowds watching football match.
6. 5000 trick cigars with bands reading "Chuck Connors Special" were distributed.
7. Special newsboy's party arranged in cooperation with newspaper.
8. Taxicab company carried tire covers advertising picture.
9. Tieup with hat stores displaying latest derby as compared with those worn during "The Bowery" era.
10. Ballyhoo of boy and girl dressed as Bowery characters who paraded streets in an old-fashioned cab.
11. Tieup with ballroom which ran Bowery Waltz Contest. Winners were admitted free to picture.
12. Tieup with baking company which distributed 25,000 heralds with their bread and cake packages.
13. Tieup with department stores. 10,000 paper bags with serial numbers on each were distributed to customers. Each day 25 numbers were drawn and posted in front of theatre. Person holding bag with one of the lucky numbers was admitted free.

A TALE IN TWO TELEGRAMS

Here are two telegrams that speak for themselves. They tell the whole story!

HOLLYWOOD CALIF SEPT 18 1933

AL LICHTMAN
729 SEVENTH AVE NYC

DEAR AL WE SCREENED BROADWAY THRU KEYHOLE IN OPINION OF ALL WHO SAW IT IT IS POSITIVELY A GREATER PICTURE THAN ANYTHING ZANUCK HAS EVER PRODUCED INCLUDING FORTY SECOND STREET AND GOLDDIGGERS IT HAS EVERYTHING THAT A PICTURE SHOULD HAVE GREAT COMEDY FINE MUSICAL NUMBERS ALTHOUGH THEY ARE INTIMATE BECAUSE THEY ARE IN A CABARET GREAT HEART INTEREST THE PICTURE WOULD BE A HIT IF IT HAD NO MUSIC IN IT AND WITH THE MUSIC IT IS WITHOUT A DOUBT A SMASH YOU CAN RELY UPON IT BEST REGARDS

JOE SCHENCK

HOLLYWOOD CALIF SEPT 18 1933

AL LICHTMAN
729 SEVENTH AVE NYC

DEAR AL JUST FINISHED RUNNING FIRST CUT BROADWAY THRU KEYHOLE HONESTLY BELIEVE WHEN YOU SEE KEYHOLE YOU WILL SEE WHAT I CONSIDER TO BE THE BEST PICTURE THAT I HAVE EVER BEEN ASSOCIATED WITH I DIDNT THINK IT WOULD EVER BE POSSIBLE TO TOP FORTY SECOND STREET BUT AM POSITIVE WE HAVE REGARDS

DARRYL ZANUCK

BIENVENIDOS, SEÑORES!

If some of the future issues of AROUND THE WORLD contain a generous sprinkling of Spanish, don't think the Editor is trying to "show off" his linguistic ability. We are merely practicing in anticipation of the imminent arrival at Home Office of Walter Gould from Mexico, Guy P. Morgan, from Argentina, and Enrique Baez from Brazil. If they all get here at the same time, it will look like a Pan-American conference! They are coming to discuss with Mr. Kelly, who is returning from Europe, important plans and policies affecting their territories. Welcome home, gentlemen!

STUDIO SNAPSHOTS

NANA

The picture, starring Anna Sten, got off to a fresh start with a new cast, new director and new screen writer. Willard Mack prepared the new screen script and Dorothy Arzner is directing with the following cast: Lionel Atwill, Phillips Holmes, Richard Bennett, Muriel Kirkland, Mae Clark, Helen Freeman, Ferdinand Gottschalk, Reginald Owen and Lawrence Grant.

ADVICE TO THE LOVELORN

This is the new title of the 20th Century film, "Miss Lonelyhearts." (NOTE: in all future publicity refer to the story as "Adapted by Leonard Praskins from a novel by Nathaneal West"). Al Werker is the director. Cast includes Lee Tracy, Sally Blane, Judith Wood, C. Henry Gordon, Jean Adair, Adalyn Doyle and others.

THE QUEEN

Originally intended as a starring vehicle for Jeanette MacDonald and Herbert Marshall, the picture is now in production at the B&D studios with Anna Neagle and Fernand Graavey. Herbert Wilcox is directing. Laid in Switzerland and a mythical European kingdom, "The Queen" is a satire with music and will be made on spectacular lines. (NOTE: B&D has postponed production of "The Bohemian Girl" until January.)

CATHERINE THE GREAT

London Film production starring Douglas Fairbanks, Jr. and Elizabeth Bergner under the direction of Paul Czinner. Cast includes Gerald du Maurier, Flora Robson, Joan Gardner, Griffith Jones, Clifford Heatherly and others.

SYD CHAPLIN

You have already been advised that this picture has been cancelled, so discontinue all publicity on it.

JOE PALOOKA

Reliance production, directed by Benjamin Stoloff. Cast now includes Jimmy Durante, Stuart Erwin, Lupe Velez, Marjorie Rambeau, Thelma Todd, Mary Carlisle, Robert Armstrong, Gus Arnheim and his orchestra, and William Cagney, brother of Jimmie Cagney.

GOLDWYN SIGNS BILLIE BURKE

TO LONG TERM CONTRACT

Billie Burke has signed a long term contract which insures that her services will be exclusively under Samuel Goldwyn's management. Early next season, Goldwyn hopes to present Miss Burke in the lead of a picturized English stage play, which she will first do for the theatre, either in New York or Los Angeles. Miss Burke may first do another play, of American authorship, on the West Coast.

Goldwyn believes that Miss Burke's distinguished performances in "Bill of Divorcement," "Dinner at Eight" and "Only Yesterday" establish her as one of the most versatile players in pictures. Since the death of Florenz Ziegfeld, her husband, Mr. Goldwyn has acted as advisor to Miss Burke in her choice of roles and in her personal affairs. Goldwyn's plan in having the new contract signed is to conserve the benefits and prestige that Miss Burke has built up for herself and to direct her toward an increasing importance as a screen star.

TRiest, SUSSMAN GET

FOREIGN ASSIGNMENTS

In line with United Artists current program of expansion abroad, Arthur W. Kelly, vice-president in charge of foreign distribution, now in Europe, has just announced the following appointments:

Willard G. Triest, of the foreign department staff in New York, sails October 20 on the S.S. Paris to assume new duties as district manager on the Continent, which is under the general direction of J.A. Koerpel in Paris. Mr. Triest, who will make his headquarters in Stockholm, will have supervision over the Scandinavian countries, the Baltic States and Germany.

Lester Sussman will be in charge of the new exchange United Artists will open in San Juan, Porto Rico, early in November. This office will be under the jurisdiction of Walter Gould, general manager in Mexico. Mr. Sussman sails for his new post the latter part of October.

We congratulate Messrs. Triest and Sussman upon their appointments and wish them a full measure of success!

"THREE LITTLE PIGS" SQUEAL

WITH DELIGHT AT POPULARITY

Walt Disney's "Three Little Pigs" has attained a popularity in the United States never approached by any other short subject in the history of motion pictures. From one end of the country to the other, exhibitors are playing and re-playing this Silly Symphony with very little urging. In fact the repeat bookings are setting an all-time record.

There is no disguising the fact that, apart from its intrinsic entertainment value, the phenomenal success of "Three Little Pigs" is due to its lilting theme song, "Who's Afraid of the Big Bad Wolf?" It is getting reams of publicity of every kind, much of which is outside the usual picture channels. Artists are paraphrasing the song as an inspiration for political and sports cartoons. In New York City large department stores, such as Macy's, Lord & Taylor and Bloomingdale have used it as a basis for ads. It is broadcast innumerable times each day over the radio. According to "Variety's" figures, the song was heard 26 times over the air for the week ending October 7, and 33 times the following week. And to top it all, the conservative New York World-Telegram ran an editorial on the film!

On Broadway, the picture is now in its 8th week at the Trans-Lux Theatre, and the management has made United Artists an offer to purchase a print outright, so as to be able to run it on many future occasions. Incidentally, this theatre pulled a nifty stunt. It attached whiskers to its poster display of "Three Little Pigs" in front of the house, with a sign reading: "We've been here so long we've grown whiskers." The Roxy Theatre in New York, which is now running the film five weeks, ballyhooed it with a horsedrawn carriage carrying effigies of a trio of young porkers. It stopped traffic!

If there is a moral to all this, it is aptly expressed by this extract from a recent circular letter that Mr. Lichtman sent to domestic offices: "There will be a lot of these colored Sillies that will prove equally as popular as 'Three Little Pigs', so please use your heads and get every last dollar for them that you can."

NOTE: A photo of the Roxy stunt, and copies of Bloomingdale's full-page ad and the World-Telegram's editorial have been sent to all offices.

NEGRO PROTESTS CAUSE "NIGGER"

DELETION IN "EMPEROR JONES"

In deference to the wishes of Negro newspapers, colored organizations and societies and individual protests from Negro educators and leaders in the United States, the word "nigger" will be deleted from those prints destined for showing in Negro theatres of the talking screen version of "Emperor Jones."

John Krimsky, co-producer with Gifford Cochran of the picture, has ordered that "nigger" be eliminated from each print to be shown in colored houses throughout the country. The word occurs thirty-four times during the action of the film, and will be deleted at tremendous expense to the producers. A revised print was shown in a Negro house in Washington last week.

While some Negro leaders have found no objection to "Emperor Jones," others have protested that the dialogue in certain instances is objectionable to the colored race as a whole, and it is in accordance with these protests that the producers of "Emperor Jones" are blocking out "nigger" where it appears. The original print, Krimsky emphatically states, will be shown in white theatres, the dialogue remaining as written by Dubose Heyward from the Eugene O'Neill stage play.

PARADISE LOST - AND REGAINED!

Tullio Carminati, back in Hollywood, wonders what it's all about. When the one-time leading man for Duse first came to Hollywood several years ago, he tried mightily to overcome his foreign accent. By dint of this effort, he managed to speak with only a trace of foreign articulation. But even this was not enough to keep him from losing out. So he went to New York and let his accent ripen to such a thickness that only a sharp-edged knife could cut through it. It was his declaration of complete severance from all Hollywood hopes. He let his accents fall where they might in making his great Broadway stage hit in "Strictly Dishonorable."

And now, because of his accent, he is brought back to Hollywood by Joseph M. Schenck and Darryl Francis Zanuck to start a long term contract in their 20th Century Pictures production of "Moulin Rouge," starring Constance Bennett, to be released by United Artists.

"PIED PIPER" AND "STEEPLECHASE"

ARE LATEST DISNEY SUBJECTS

Encouraged by the success of "Three Little Pigs," Walt Disney has recreated another fairy tale for his new Silly Symphony. This is "The Pied Piper of Hamelin," which tells the famous story of the city that was over-run with rats, and of the remarkable piper who could play such marvelous tunes that he lured all the rats away. Then when the burghers of Hamelin town did not pay him for his services, the piper played a still more marvelous tune and lured all the children away. But, instead of having the piper lure the children to destruction, in this version the piper leads the children to Happyland.

Leigh Harline, musical director of the Disney staff, has supplied four songs for "The Pied Piper of Hamelin." These songs are, "In the Town of Hamelin," "Rats! Rats! Rats!," "The Pied Piper's March" and "I've Done My Work As I Was Told."

The latest Mickey Mouse cartoon is entitled "Steeplechase," and Walt Disney has provided another series of clever gags for his famous pen and ink star. Mickey is again up to his ingenious tricks and wins a hard race after his chances have apparently been lost. Frank E. Churchill, composer of "Who's Afraid of the Big Bad Wolf?", wrote the musical score for "Steeplechase."

20TH CENTURY TO MAKE NEW TYPE

OF MUSICAL, "THE LOVE SCHOOL"

Darryl Zanuck has revealed his plan for a new type of super-musical, the title of which is "The Love School," to be released by United Artists. 20th Century Pictures already has two musicals on its program in "Broadway Thru A Keyhole" and "Moulin Rouge." The forthcoming production, however, will be the most lavish of all. Sam Mintz and Henry Lehrman have been assigned to do the screen play of "The Love School," which was concocted by Jerome Kingston, author of "Footlight Parade." Although cast and production details are being withheld, Zanuck intimated that the picture is intended to set a new high mark in the matter of stars, and the novelty of story and chorus effects.

DISNEY DOLLARS AND COMMON SENSE

We must do everything we can to counteract the popular idea that Walt Disney is making a fortune out of his pictures. The truth of the matter is that Disney has never drawn a cent over \$200 a week, and this amount was only recently increased from \$150.

Every penny that Disney earns is put right back into the pictures, the theory behind this policy being that eventually he will get exhibitors to realize that every Disney picture is a real box office picture and hence worthy of real box office rentals.

Stories which have been appearing in the newspapers lately, both in the United States and abroad, to the effect that Disney is earning \$400,000 a year, are erroneous and harmful, and only create a greater resistance on the part of exhibitors to paying the rentals to which Disney most assuredly is entitled.

Please watch this carefully, as the Disney history has been one of faith and patience. He has received nothing from his efforts excepting a nominal salary, but he believes - and we all agree with him - that eventually exhibitors will cease regarding his pictures as "shorts" and will pay the rentals which the box office power of these pictures calls for.

The same thing is true of the income that Disney gets from merchandise royalties. This income also is thrown into the making of the pictures. Without this income we never would have had the Silly Symphonies in color. Had he depended on exhibitors' rentals alone, Disney would have gone broke long ago. Therefore, the thought must be created everywhere that all avenues of income to Disney lead but to one goal: and that is the creation of better pictures from which the exhibitor and the public are profiting far more than Disney himself.

CHRISTMAS SHOWMANSHIP

It seems to us that if there is one time in the year when it should be easy to pile up bookings on the Disney subjects, it is Christmas. During the Christmas holiday, the whole family goes to the movies in a group. And for family entertainment you can't beat the Mickey Mouse and Silly Symphony pictures. This Christmas you will have three subjects: "Santa's Workshop" and "Mickey's Good Deed" from last season and a new Silly Symphony, "The Night Before Christmas," which is a sequel to "Santa's Workshop" and begins where "Santa's Workshop" left off. We emphasize that, because the combination of these two Silly Symphonies offers an unusual 2-reel feature for theatres. Now is the time to start lining up your Christmas bookings. Get busy!

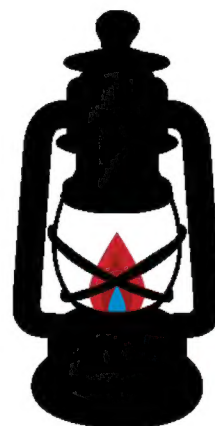
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